PORTFOLIO

JENIFFER FONSECA

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Pereira, Colombia. 1990
Lives and works: Bogotá, CO

STATEMENT. Jeniffer A.K.A Jenita de Gracia is a Colombian multidisciplinary artist and a graduate of the Master's program in Plastic and Visual Arts at the Universidad Nacional de Colombia. Her practice unfolds through painting, video, performance, and installation, creating images and actions rooted in personal experiences marked by origin, gender, religion, family, and the social structures that shape everyday life.

As a woman, she approaches the feminine from a place crossed by contradictions—power and vulnerability, provocation and fear, desire and restraint, childhood teachings, vanity, fantasy, and love. Her work often extends into public space, generating tensions and dialogues between her body and the city she inhabits. Fonseca is also the co-founder and director of ParaísoFiscal.co, a creative project focused on producing and circulating artistic pieces embedded in everyday objects such as clothing, books, and accessories, which move through alternative markets outside traditional galleries and institutional spaces.

EDUCATION

- MFA in Plastic and Visual Arts – Universidad Nacional de Colombia, June 2022
- B.A. in International Business – Universidad del Tolima, Colombia, September 2014

SOLO EXHIBITIONS

- Malos y Buenos; Ambivalente – Casa Hoffman, Bogotá, October 24 – November 24, 2025
- Apariencia Vestida – III Forum: Current Approaches to Understanding Adult Development, University of Rosario, Bogotá, August – September 2025
- Monumento a la Infecundidad – Más Allá, Bogotá, March – April 2025
- Dulce Quemado – Otro Espacio, Bogotá, May – June 2024

GROUP EXHIBITIONS

- International Festival of Performance Art and Audiovisual Formats – 2025, Argentina, November 2025
- Symbiont, Casa Hoffman – September 11 – October 11, 2025
- Migrations, Plural Nodo Cultural, Bogotá, August 2025
- Jugos de Chicas, ASAB Faculty of Arts – June 11 – July 4, 2025
- Hendidura del Deseo, University of Antioquia – December 8, 2024 – March 28, 2025
- ARTBO 2024, Main Section – Bogotá, September 26 – 29, 2024
- Imprenta de la Verdad, Policroma – Medellín, October 2023
- Performance Mala Influencer, MUZAK, Madrastra – April 29, 2023
- Premio Arte Joven 2022, Colsanitas / Embassy of Spain, Bogotá, November 2022
- Traveling Museum: Traveling Cartographies, District Program for Cultural Grants – Bogotá, October – November 2021
- Natural History of Images, Master's Thesis – Museo Jorge Eliécer Gaitán, Bogotá, October 2021
- Zoombasta Art Fair – National Museum of Colombia, Bogotá, April 29, 2021
- SubastArte Fair, Virtual Auction – Arte sin Fronteras Foundation, Bogotá, November 12, 2020

AWARDS & DISTINCTIONS

- Finalist, Premio Arte Joven 2022 y 2018. Colsanitas / Embassy of Spain, Bogotá, November 2022
- Recipient, Grant for the Development of Master's or Doctoral Theses or Final Master's Projects – Faculty of Arts, Universidad Nacional de Colombia, 2021
- Recipient, Sectoral Call for the Promotion of Art, Culture, and District Heritage: Innovative Strategies and Solutions from Art and Culture – District Program for Cultural Grants 2021, Secretariat of Culture, Recreation, and Sport, July 30 – November 30, 2021

PUBLICATIONS

- Fricciones, Plural Nodo Cultural project supported by the District Program of Concerted Support (PDAC) 2025
- Malos y Buenos, October 10, 2025 https://archive.org/details/malos-y-buenos/mode/2up
- Master's Thesis: Apariencia Vestida: tensions between the visible and the veiled, UNAL Repository, September 2021 https://repositorio.unal.edu.co/handle/unal/81076 ; https://archive.org/details/jeniffer-fonseca-apariencia-vestida-2021

ARTICLES – PRESS

- Dulce Quemado: provocaciones desde la dualidad, Revista BACANIKA, mayo 2024 https://bacanika.com/dulce-quemado-provocaciones-desde-la-dualidad
- Los 10 del Premio Arte Joven 2022, Revista BACÁNIKA, noviembre 2022

https://bacanika.com/la-retrospectiva-del-premio-arte-joven-llega-bogota
https://bacanika.com/articulo/premio-arte-joven-2022-2715
https://bacanika.com/articulo/particpantes-arte-joven-colombia-2022
https://www.youtube.com/watch?v=2b_rKDHbgDU

- Las pinturas al óleo de Jeniffer Fonseca: una Bogotá punk en escenarios de moda post soviética – 2018 https://cartelurbano.com/arte/las-pinturas-al-oleo-de-jeniffer-fonseca-una-bogota-punk-en-escenarios-de-moda-post-sovietica

PERFORMANCES – CONCERTS

- Ritual of Infecundity – Performance Mala Influencer – Más Allá, Bogotá, March 26, 2025
- Dulce Quemado – Performance Mala Influencer – Otro Espacio, Bogotá, May – June 2024

Mala Influencer Concert – MUZAK, Madrastra, April 29, 2023

TALKS

- Apariencia Vestida, III Forum: Current Approaches to Understanding Adult Development – Center for Human Development Studies, Psychology Program, School of Medicine and Health Sciences, Universidad del Rosario, Bogotá, August 28, 2025
- Dialogues between Art and the Audiovisual – National Museum, Young Art Award, Bogotá, October 2024
- Performance, Painting, and Artificial Intelligence – Young Art Award Retrospective 2008–2023, Bogotá, May 2024

INSTAGRAM: https://www.instagram.com/jenita.de.gracia/
https://www.instagram.com/malainfluencer.co/
WEB: https://jenifferfonseca.blogspot.com/
EMAIL: jenifferfon@gmail.com

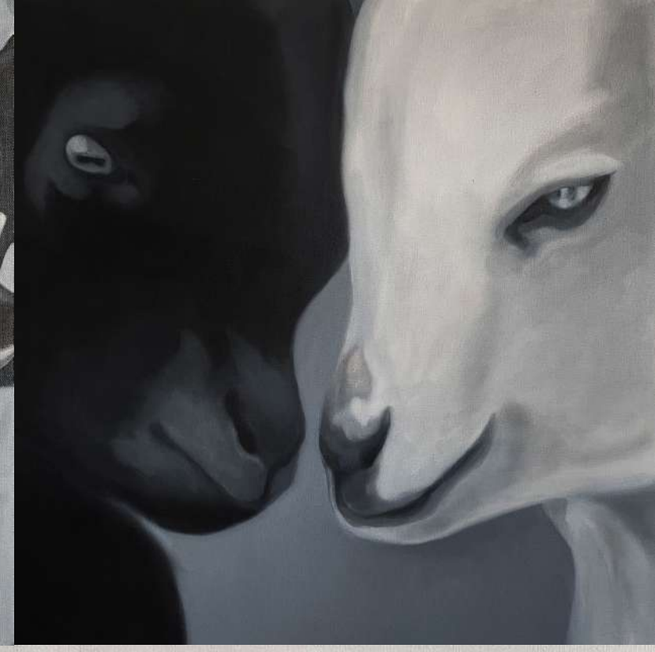
DIVIDE Y REINARÁS
(DIVIDE AND RULE)

The action opened like a ceremony. Each attendee was presented with a deliberately simple and reductive question: bad or good? There was no confession and no absolution, only the obligation to choose. According to the response, the body was marked with a visible sign: a black armband for the bad, a white one for the good. The audience accepted the sacrament with docile conviction and remained marked. Thus, binarism once again operated as an effective doctrine: to separate, to name, to order. And to rule.

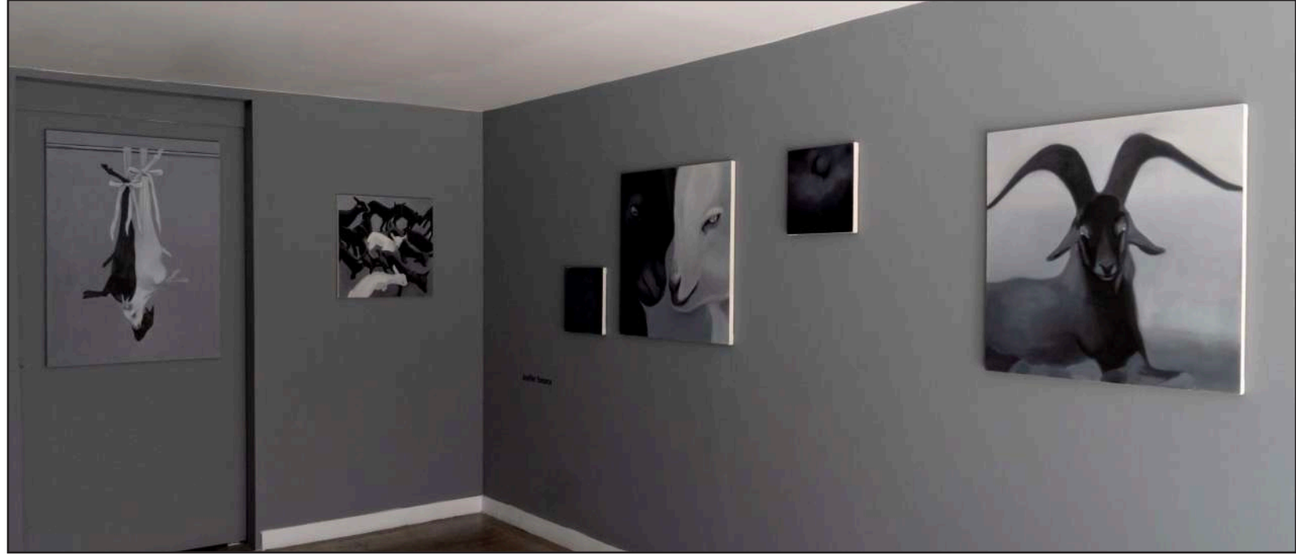
Title: Divide y Reinarás
Medium: Performance
Year: 2025
Bogotá, Colombia

Negros y blancos,
buenos y malos,
santos y pecadores,
tú y yo,
hemos nacido
y todos moriremos.

De la serie
Malos y Buenos



MALOS Y BUENOS



MALOS Y BUENOS

(BAD AND GOOD)

White and black represent the cliché of binarism: the existence of two distinct characters or phenomena; two opposing and seemingly exclusive categories; the duality between good and evil, light and darkness, life and death. Black is the unconscious, the descent into darkness, into mourning, into the shadows; white is purity, innocence, and light. The black pope, the shadowy house, the dark serpent; the white sheep, the angel of light, the serene man. White and black, positive and negative, good and bad, true and false, day and night, man and woman, soul and body.

In a world where no shades of gray are allowed, Jesus declares: "I know your deeds, that you are neither cold nor hot. I wish you were either one or the other! So, because you are lukewarm—neither hot nor cold—I am about to spit you out of my mouth."

Title: From the series Buenos y Malos
Medium: Oil on canvas
Dimensions: Variable
Year: 2025
Bogotá, Colombia

PEQUEÑA ESTATUA DEL TERROR
(LITTLE STATUE OF TERROR)

I live in a masculine city, one that penetrates me every day with its forms and its coarseness.

Little Statue of Terror emerges from that friction. It is a project that reflects on the figure of the bollard through a writing exercise and an action in public space. The intervention consisted of dressing several concrete bollards located at 24th Avenue and 70th Street in Bogotá with sheer stockings. Upon these hard bodies—designed to control space and regulate movement—appeared a fragile, intimate gesture associated with the feminine. The contrast between the roughness of concrete and the transparency of the textile displaced the meaning of these urban objects toward an ambiguous territory, somewhere between the domestic and the erotic.

The action gave rise to a text that explores ways of inhabiting the city between humor and fear, attending to the constant friction between care and threat, protection and vulnerability. This text is part of FRICCIONES, a publication that brings together six writings that approach cities and territories through movement and displacement, with attention and delicacy, without shying away from roughness.

TEXT PDF: https://pluralnodocultural.com/blog/fricciones/

Title: Little Statue of Terror
Medium: Action in public space
Dimensions: Variable
Year: 2025
Bogotá, Colombia

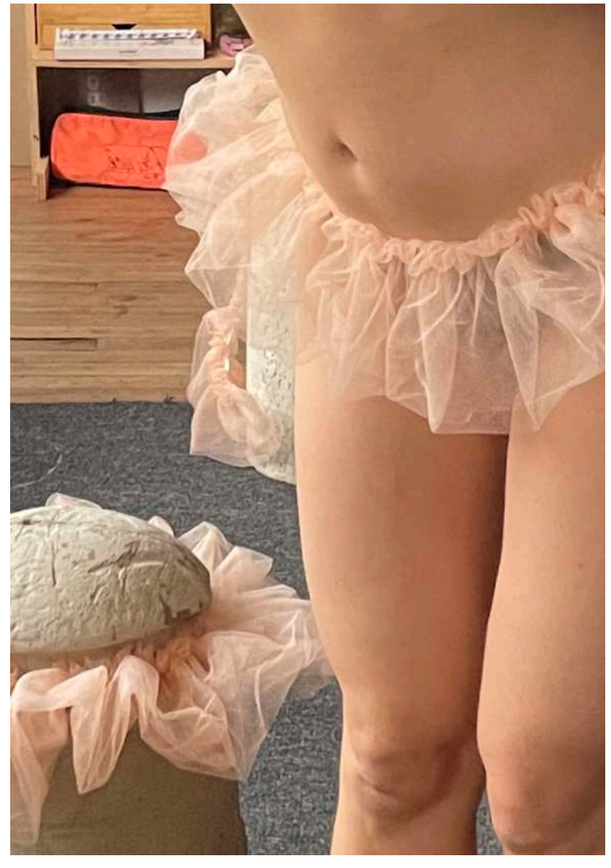
APARIENCIA VESTIDA

APARIENCIA VESTIDA
(DRESSED APPEARANCE)

INSTALATION

The word "appearance" means "what is shown". And dressing, at first, suggest hiding. The word traje (in Spanish: dress, dress code), on the other hand, comes from the verb trahere, which in Latin means "to drag": the idea of wearing a traje is to bring a dress and attract attention. Although the action of dressing is, on the surface, an action of concealing, it does not simply refer to the act of hiding: to dress is also something intermittent that generates tension; it is to point out, to veil, to show, to cover, to dissimulate, to exalt or exaggerate. In addition, the dress that covers the body (my body) does not operate in isolation (that is, outside of a context) on the contrary, it is in contact, at the same time, with the intimate, which is me, and with the outside, which is the world.

Title: Dressed Appearance
Medium: Life-scale photography and dressed concrete bollards
Year: 2025
Bogotá, Colombia



MONUMENTO A LA INFECUNDIDAD

MONUMENTO A LA INFECUNDIDAD

(MONUMENT TO INFECUNDITY)

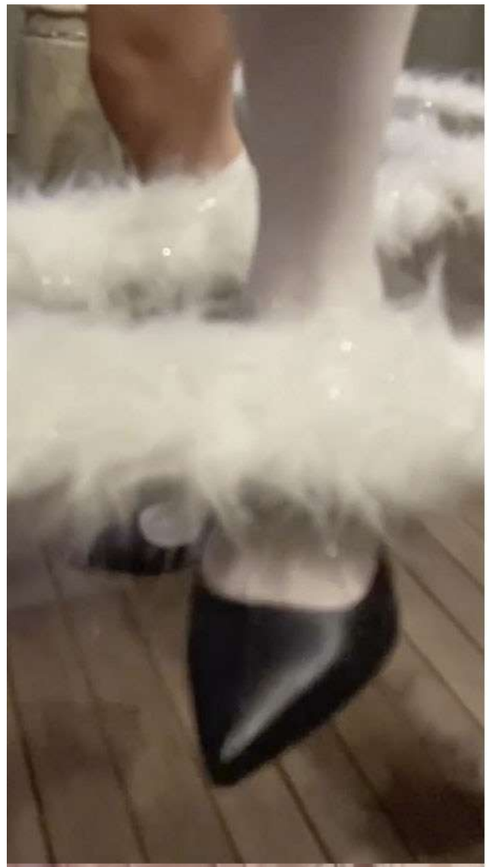
INSTALATION & PERFORMANCE

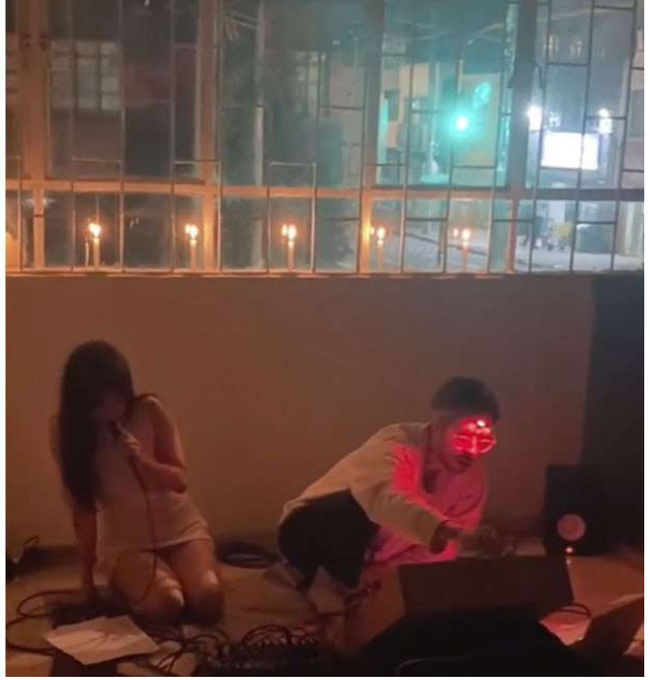
In my city, a thick and hard form rises—multiplied by the thousands—stretching across the urban landscape. These low structures made of concrete and stone reproduce themselves along the streets to give the impression of an apparent unity. Yet this unity is never achieved: while some remain rigid and upright, others lean to one side, sink into the ground under the weight of their own bodies, or, in other cases, are simply mutilated.

These concrete protuberances are the result of creating a utilitarian object combined with an aesthetic arbitrariness that cancels its practicality and turns it into a decorative element of the street. There are so many of them, and they are placed so close together, that at times they even rest on top of one another, becoming a mass of useless objects that nonetheless fulfill their purpose of adorning the gray horizon. We know that to decorate and to adorn are synonyms for beautifying—but can an object decorate in order to make things uglier? Because the bollard is rustic and, to repeat myself, ugly. When touched, it feels cold. Its surface has an unpleasant tactile quality, produced by its material: mixed and poured stone. And if one brings one's nose close to the bollard, one notices it smells like a mixture of dog urine, petrichor, and sterility.

The bollard is a monument to the penis: thousands of nameless, sterile penises in a state of rest. Penises emerging from concrete. Seeing them everywhere reminds me that I move through a masculine city, one that penetrates me every day with its smells and its coarseness. But I do not hate the bollard, nor the penis—because its ugliness, which is the same ugliness of something poorly made, sometimes gives me a strange sense of amusement and happiness.

Title: Monument to Infecundity
Medium: Installation of concrete bollards with chains and plush
Dimensions: Variable
Year: 2025
Bogotá, Colombia



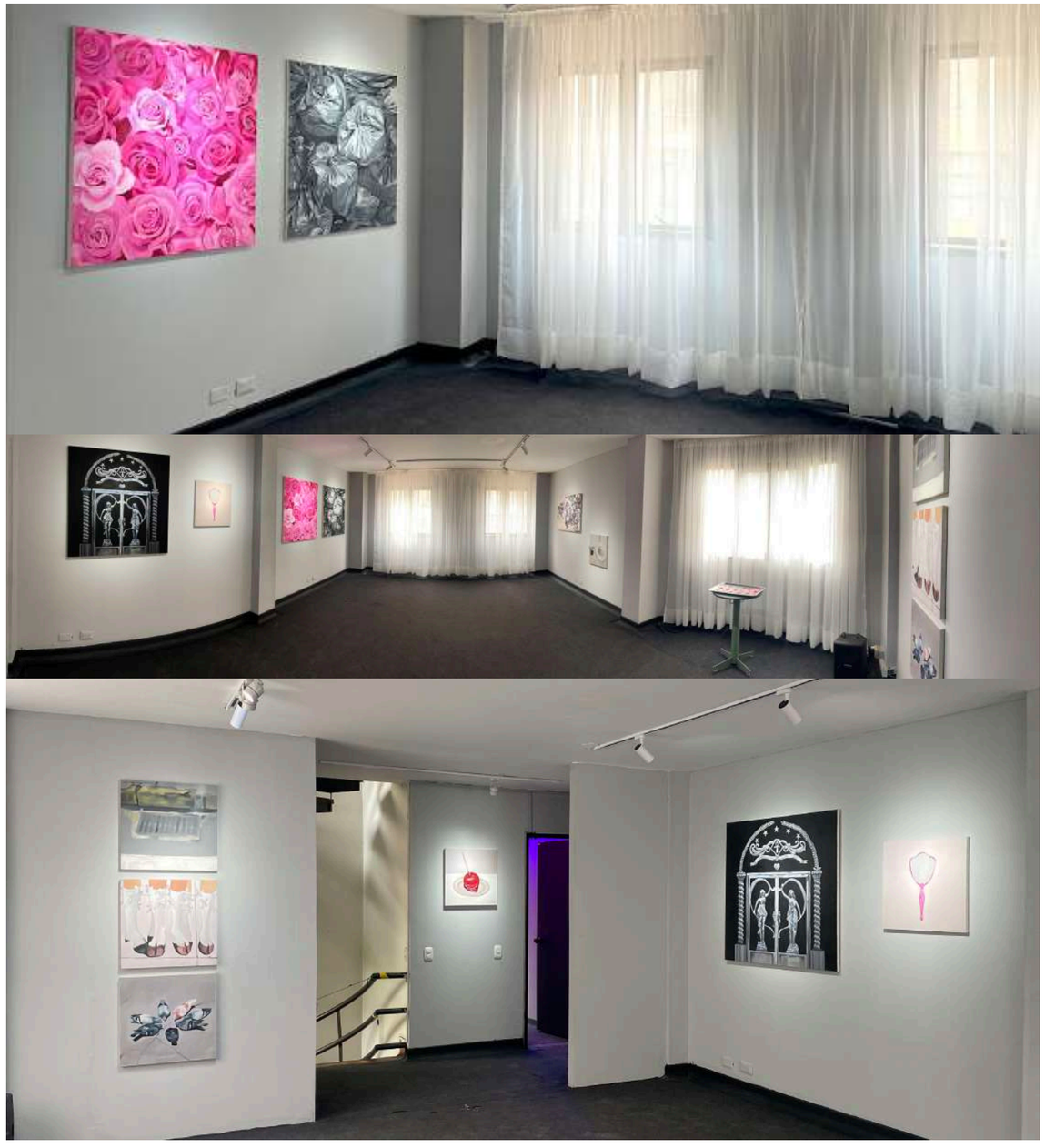


DULCE QUEMADO

(BURNT CANDY)

Title: From the series Burnt Candy
Medium: Oil on canvas
Year: 2024

1. Roses — 100 × 100 cm
2. Door — 100 × 100 cm
3. Trash — 100 × 100 cm
4. Mirror — 50 × 50 cm
5. Legs — 50 × 50 cm
6. Bathroom — 50 × 50 cm
7. Pigeons — 50 × 50 cm
8. Crack — 50 × 50 cm
9. Apple — 50 × 50 cm
10. Serpents — 100 × 70 cm



Candy is pleasurable and appealing; when it burns, it turns black, sticky, and bitter. Burnt Candy names the distance between expectation and disappointment, between something that once seemed right and its potential to go wrong. It is the breaking of a fantasy, the corruption of what was pure, the uneasy coexistence of forces that appear to be opposites, happening at the same time.

The image selection process began with the magical principle "as above, so below." From there, a logic of oppositions was activated: above—the sky, the stars, animals that fly; below—hell, bodies that crawl, concrete. This division was then translated into a moral register: above are noble and good things, the beautiful, the clean, the incorruptible; below, the bad, the dirty, the vulgar, the sinful. From this structure, scenes from different contexts were chosen—some clearly situated at these poles, others suspended in an intermediate, ambiguous zone without precise definition.

The result is a constellation of image-moments arranged in space through relationships of proximity, overlap, and vertical hierarchy: some placed side by side, others above or below. The exhibition is accompanied by a playlist of songs slowed down and performed on an organ. This soundtrack adopts a grave, solemn tone, evoking the sacred and its traditions. Over time, however, the melodies become recognizable: pop hits—banal, common, popular songs. This growing familiarity allows the listener to form an increasingly intimate relationship with the music, where the solemn and the everyday contaminate one another.

PLAYLIST: https://youtu.be/3_ANQT86Jw4
CONCERT: https://www.instagram.com/reel/C8QkwhUJO-4/

Title: From the series Burnt Candy
Medium: Oil on canvas
Year: 2024

MALA INFLUENCER

MALA INFLUENCER

INSTAGRAM CHARACTER

Mala Influencer is a performative project that uses Instagram as both stage and archive. Through the construction of a feminine identity sustained by pose, dramatic movement, and deliberately forced gesture, the project brings together narration and action as expressive strategies of the body in practice. The work reflects on painting as a traditional discipline, displacing it from the rigidity of craft toward an expanded, performative field.

Here, the feminine appears as gesture, mask, and repetition: a conscious performance that oscillates between seduction, caricature, and the sinister. Each post functions as a small ceremony, in which body and image operate as symbolic and cathartic devices. Mala Influencer thus offers a critical reflection on the performativity of identity, regimes of exposure, and the production of subjectivities in digital space.

INSTAGRAM: https://www.instagram.com/malainfluencer.co/
VIDEOS: https://www.instagram.com/p/C2VvoBcpHD8/
https://www.instagram.com/p/CtxiDtfgpNY/
https://www.instagram.com/p/CtC_8wnpxlK/

SEÑALES DIVINAS

SEÑALES DIVINAS
(DIVINE SIGNALS)

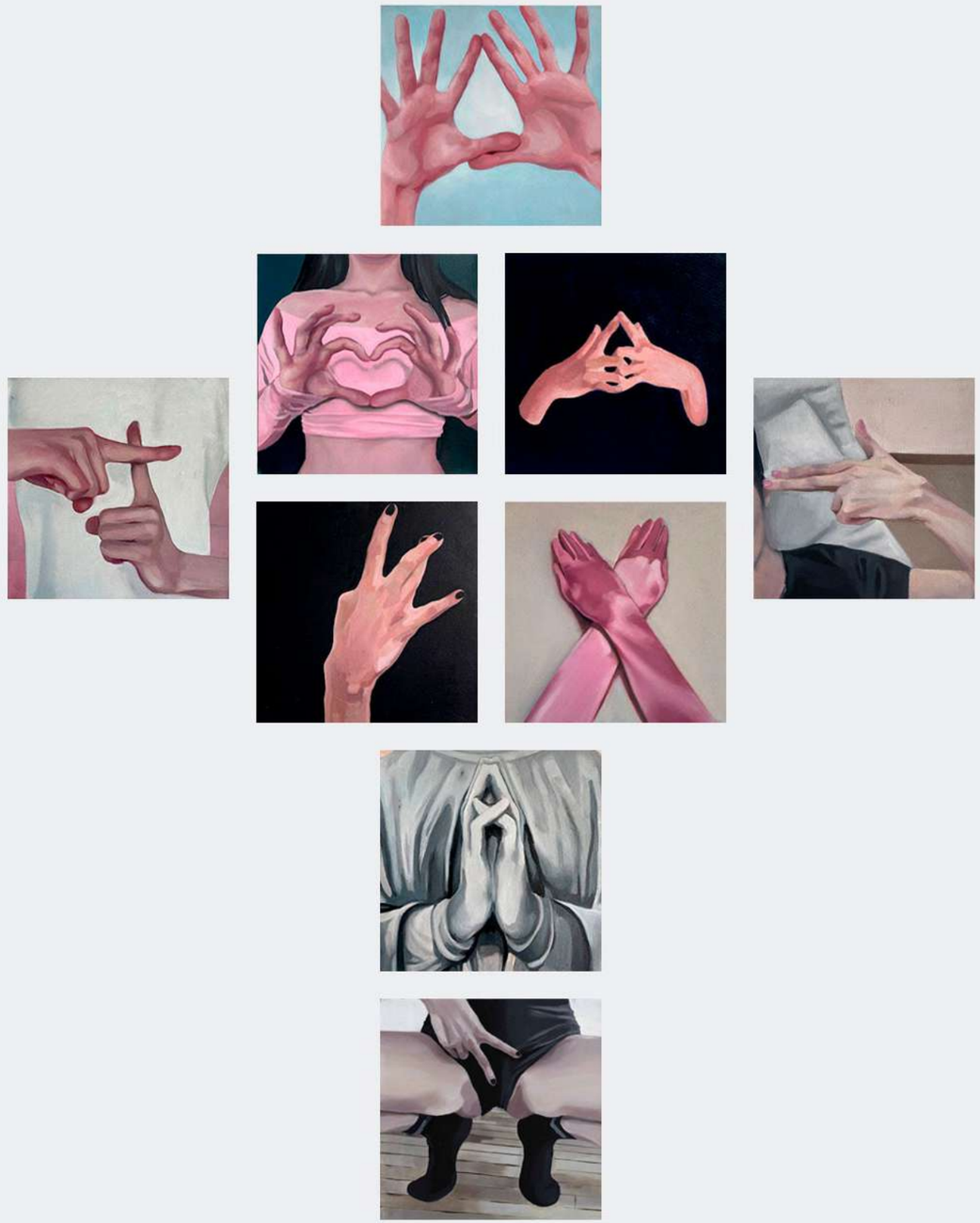
OIL ON CANVAS, 2022 - 2025

Jeniffer Fonseca's paintings articulate an emergent pattern that reflects how algorithmic culture is reshaping our linguistic and communicative practices. Her work explores the ways in which technology has entered into a fluid exchange of gestures, functioning not only as an instrument of communication but also as a system that learns from our modes of expression: ideas, emotions, and concepts.

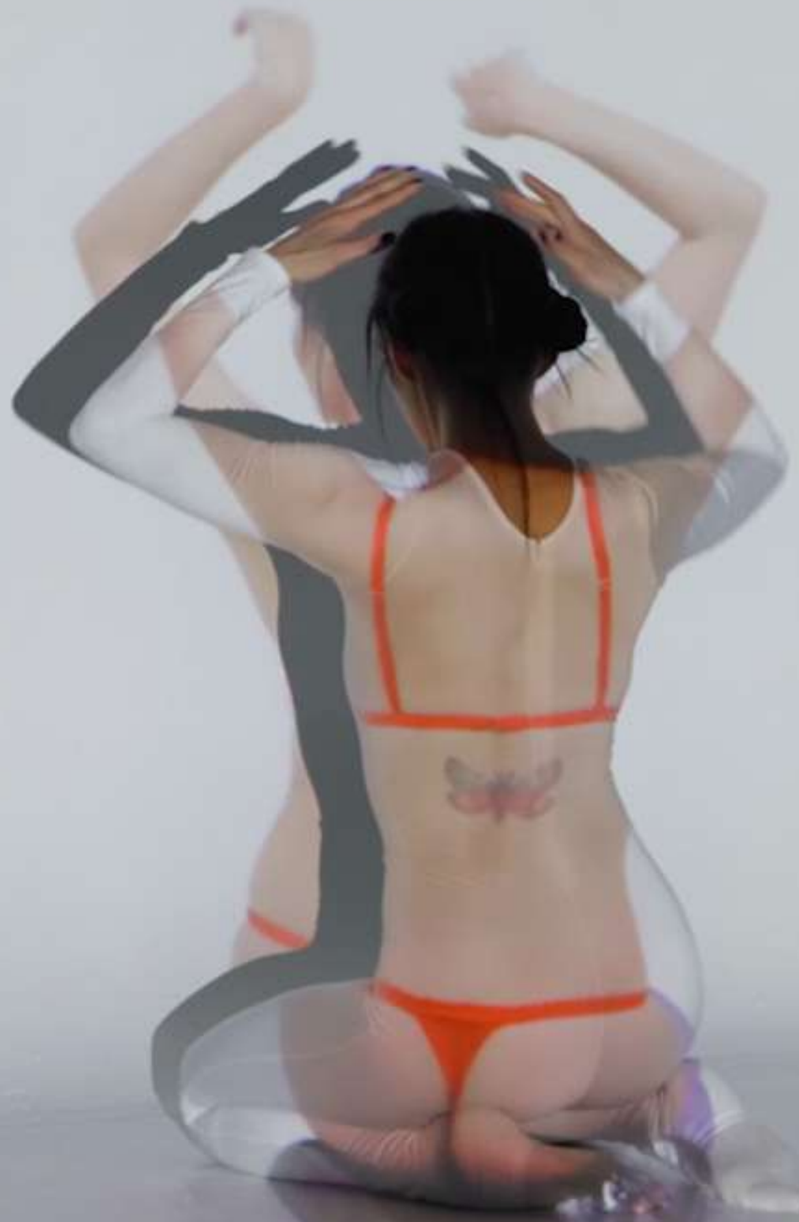
Within this process, the hands take on a central role as articulations of signs, extending their historical function into the digital terrain of social media communication. Their gestures, captured and reconfigured by algorithms, become units of information circulating in technologically mediated spaces. Fonseca's work thus reveals how our identities are being reshaped within these dynamics, where the body functions as interface and gesture becomes data.

Her practice resonates with posthumanist perspectives (Hayles, 1999; Braidotti, 2013), foregrounding the entanglement of human and technological systems, as well as with new materialist thought (Barad, 2007), by framing gestures as phenomena emerging through intra-actions of bodies, machines, and languages. Within SIMBIONTE, her paintings act as critical devices that expose the mutation of bodily language under the conditions of algorithmic culture.

Text by John Ángel Rodríguez



VESTIRME DE OTRO CUERPO



VESTIRME DE OTRO CUERPO

(DRESSING IN ANOTHER BODY)

Dressing myself in another body begins with an apparently simple action: projecting the image of other bodies onto my own through the light of a projector. At first glance, this gesture could be read as a play of shapes and appearances, a theater of the visible where the surface of the body becomes a screen. However, "dressing" in another body implies more than a visual superimposition: it entails assuming not only its outline but also that which remains hidden within its form, its pathos.

By enveloping myself in another body, I adopt its external morphology, but also its gestural and emotional disposition. To inhabit that image, I must alter myself: extend, stretch, adjust, or, conversely, shrink, bend, contract. The body is compelled to conform to a measure foreign to it, to a posture that does not entirely belong to it. In this effort, a less visible dimension of the gesture emerges: the feeling, tension, and mood that sustains the form.

Here, the projection does not function as a mere technical resource, but as a device of transit between bodies, affects, and presences. The body itself becomes a support, an archive, and a surface for inscribing other corporealities, activating an experience in which identity, empathy, and estrangement intertwine. Dressing myself in another body thus proposes a reflection on corporeality as a permeable territory, where the image not only covers but also affects, transforms, and displaces the body that sustains it.

VIDEO: https://youtu.be/gLWrSb-6C7I

Título: VESTIRME DE OTRO CUERPO
Video performance
2022
Bogotá, Colombia

VESTIR LA CIUDAD

VESTIR LA CIUDAD
(DRESSING THE CITY)

DRESSING THE CITY is an action carried out in public space that consisted of covering the bollards located at Carrera 7 and Calle 49 with caps made of pink and blue satin fabric. These caps activate multiple associations: they recall the domestic textiles crafted by grandmothers and mothers of previous generations to cover household appliances, while also evoking shower caps—objects linked to care, hygiene, and bodily intimacy.

The intervention proposes an act of dressing that transforms a functional, rough, and hostile urban structure—the concrete bollard, with its gray, abrasive surface—into a body intervened by softness, ornament, and affect. Dressing the bollard does not seek to conceal its hardness, but rather to tension it, introducing into public space a materiality associated with the domestic and private realm.

Through Dressing the City, relationships of friction become visible: between my body and the city, between the public and the private, the aesthetic and the ugly, the sterile and the fertile. The action brings into play opposing sensations—security and violence, harmony and chaos—to question how the urban environment shapes, constrains, and exposes bodies, and how a minimal gesture can symbolically alter its perception and affective charge.

Title: DRESSING THE CITY
Pink and blue satin caps on bollards along Carrera 7
2021
Bogotá, Colombia

PARAÍSO FISCAL, Cultural Asset Laundering

This editorial and brand project was founded in 2023 out of the need to create a space for the production, circulation, and sale of accessible, everyday art objects. Operating between artistic practice, the object, and the commodity, Paraíso Fiscal appropriates the language of the market in order to exceed it, launder it, and return it charged with meaning.

Paraíso Fiscal works from the tension between the superficial and the profound, the ordinary and the strange, the beautiful and the uncomfortable, the visible and the hidden. From these frictions, it produces garments and objects that function as symbolic and affective devices, capable of circulating beyond traditional art spaces while activating questions and ironies.
Understood as an exercise in displacement and resignification, this project proposes a reflection on value, authorship, and the circulation of art in the contemporary context. Rather than accumulating symbolic capital, the project commits to its redistribution: laundering, transforming, and reinserting cultural signs into everyday life.

WEB: https://www.instagram.com/paraisofiscal.co/

COMPRA
Tote bag
Drill con impresión en plastisol
100% poliéster

MI LUCHA
Diario íntimo
Dimensiones: 15x10cm
80 hojas bond blanco o Amarillo
Carátula PBC Heavy Duty

MALE GAZE
Polo boxy fit, 100% algodón
Serigrafía en tres caras
Disponible en blanco y negro
S/M y L

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